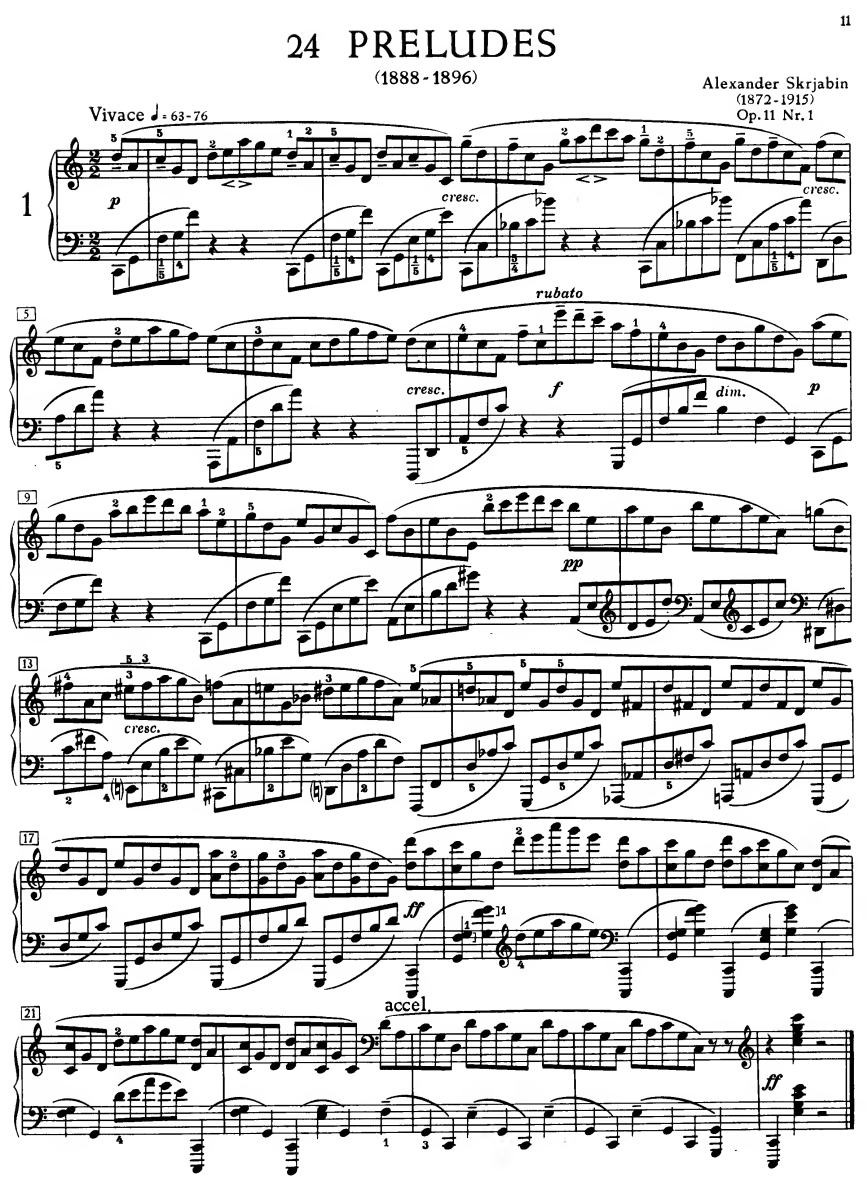
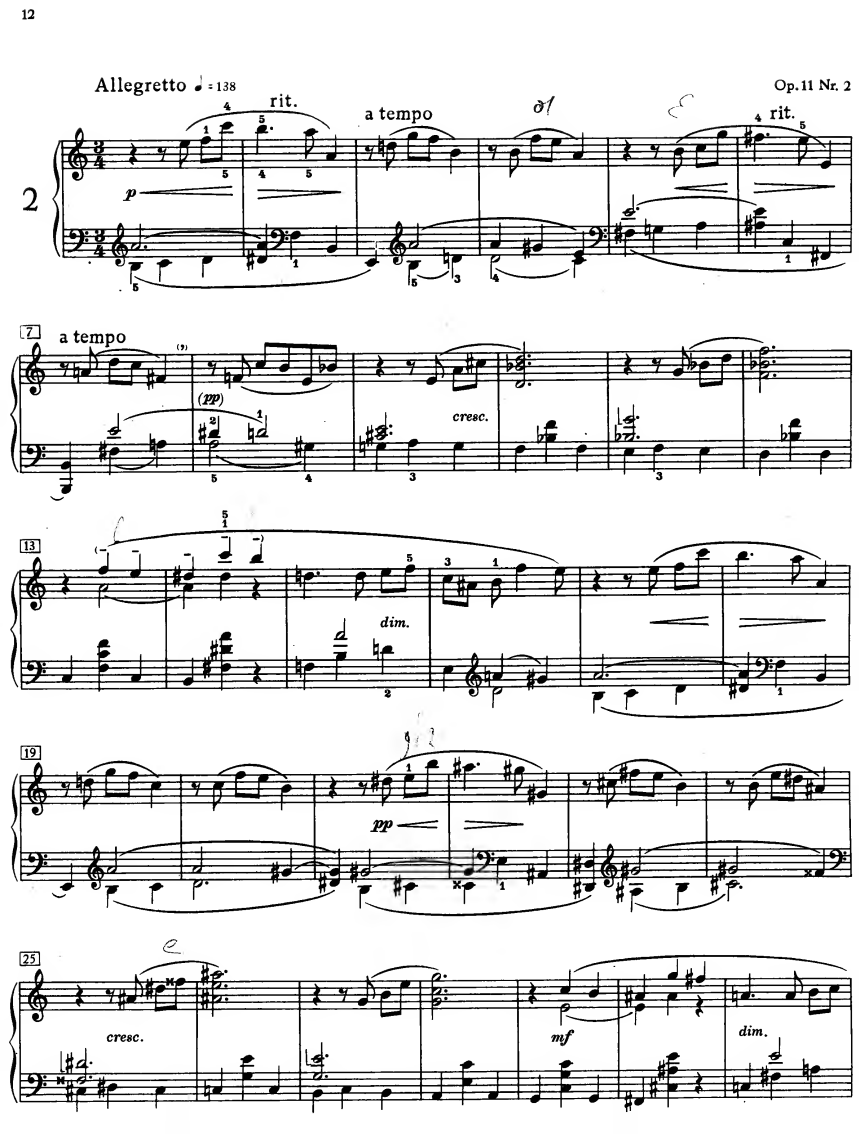
24 PRELUDES

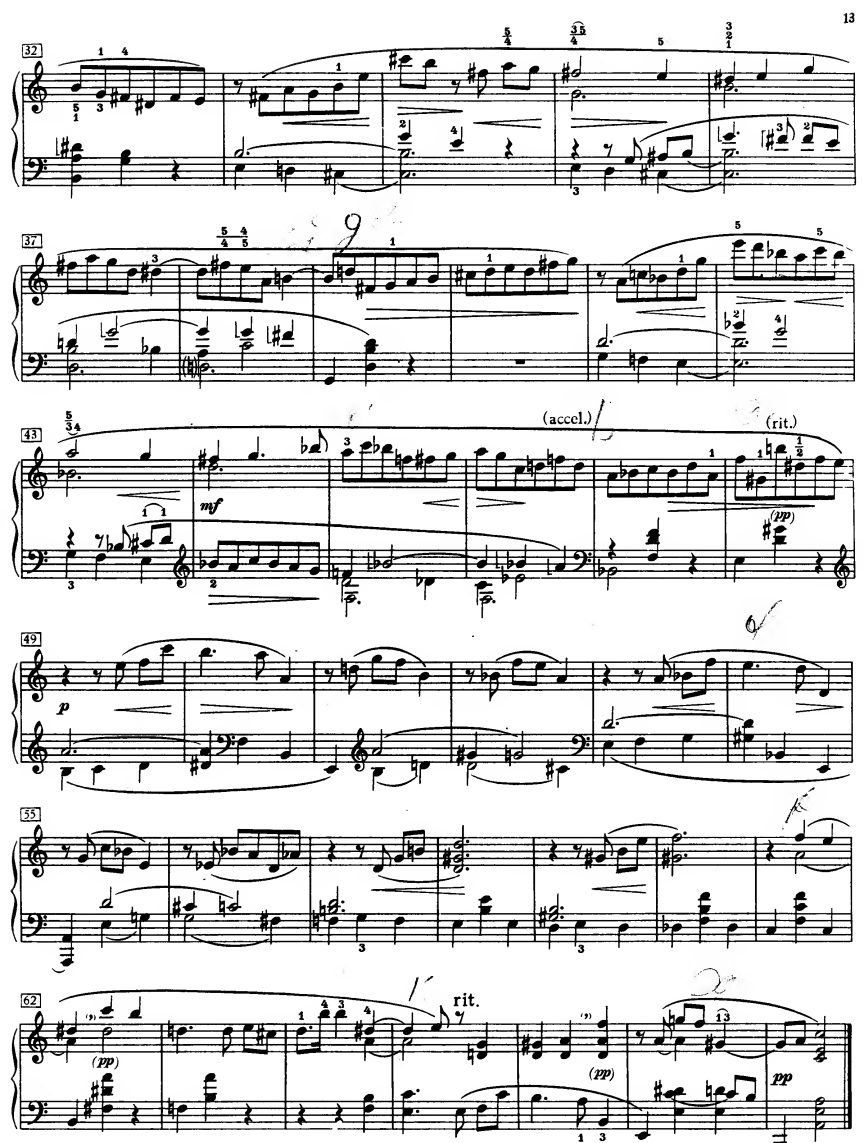
(1888 - 1896)

Alexander Skrjabin
(1872 - 1915)

Op. 11 Nr. 1

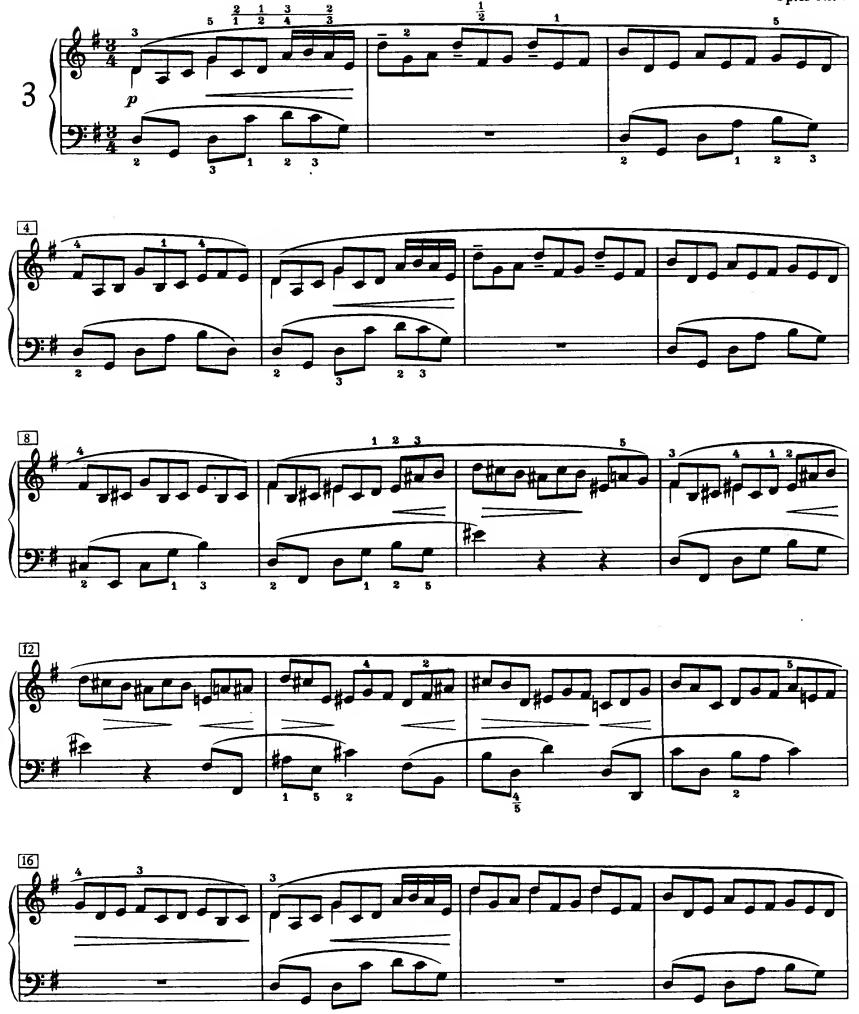


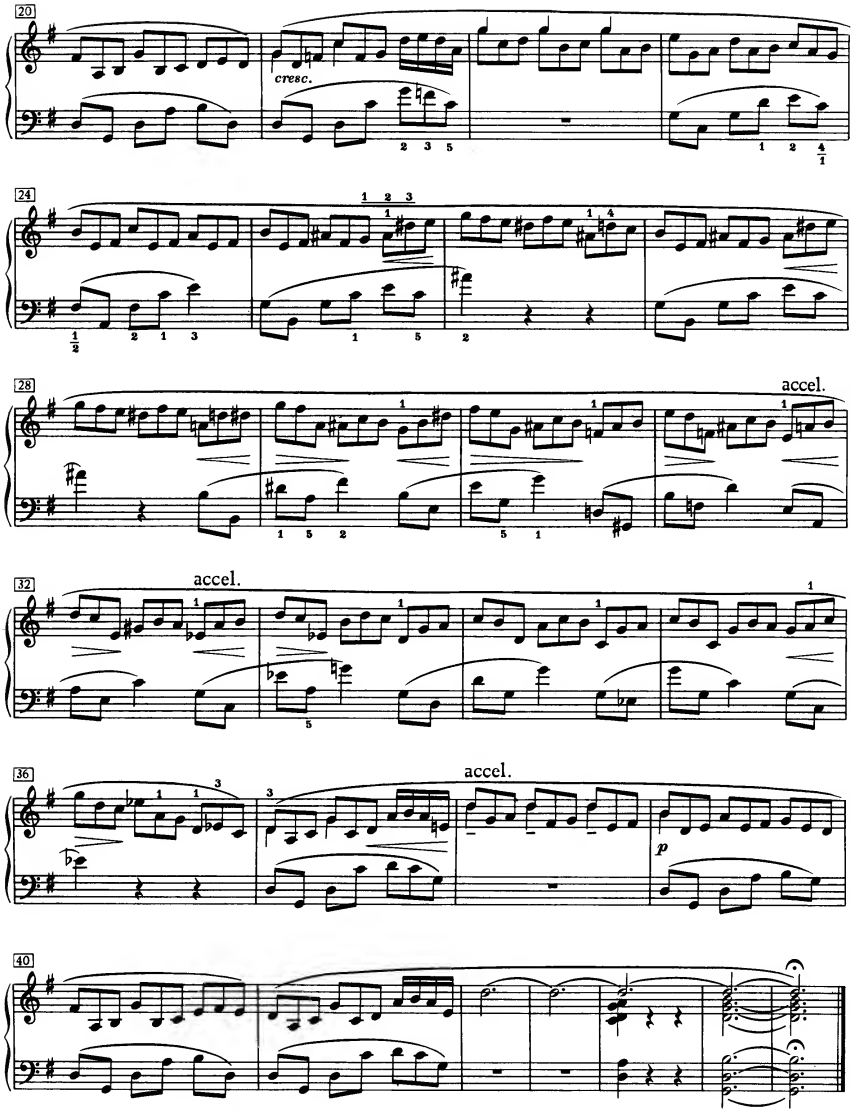

Allegretto ♩ = 138
Op. 11 Nr. 2
rit.
a tempo
rit.
2
p
7
a tempo
(pp)
cresc.
13
dim.
19
pp
25
cresc.
mf
dim.


32
37
43
(accel.)
(rit.)
mf
(pp)
49
p
55
62
rit.
(pp)
(pp)
pp

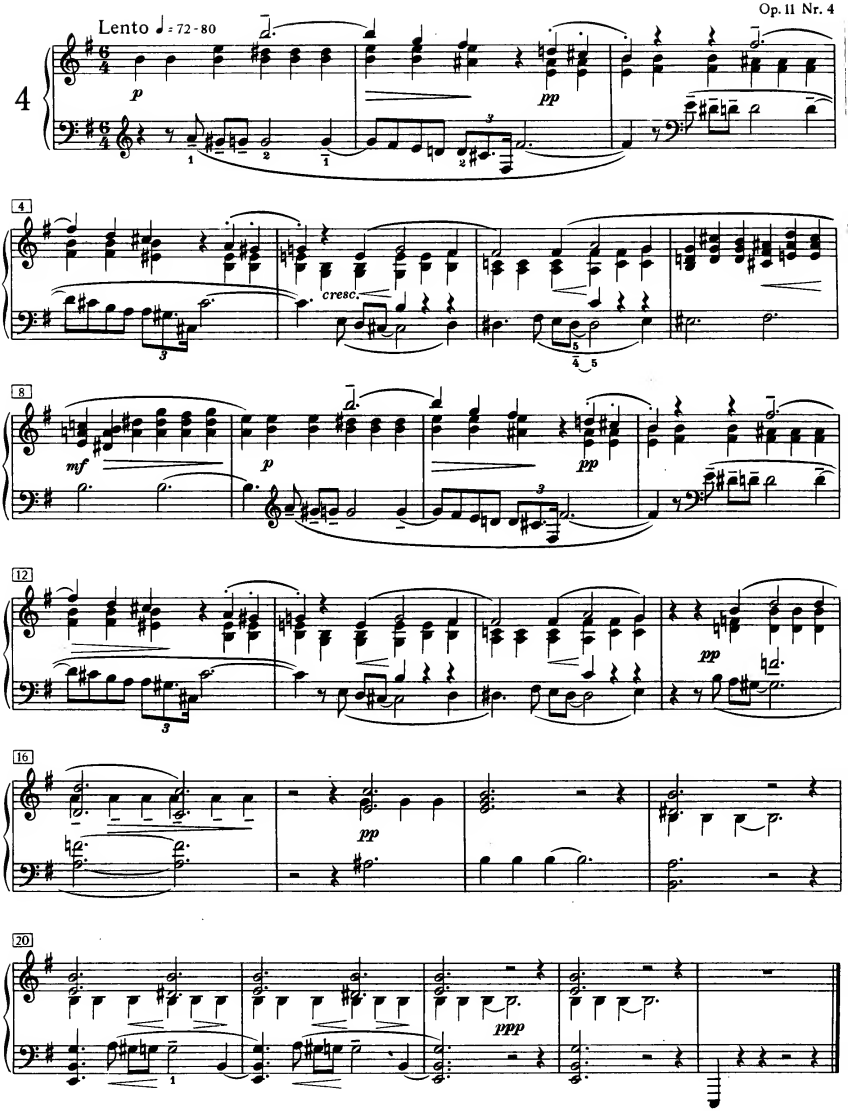
Vivo ♩ = 184 - 192 - 200

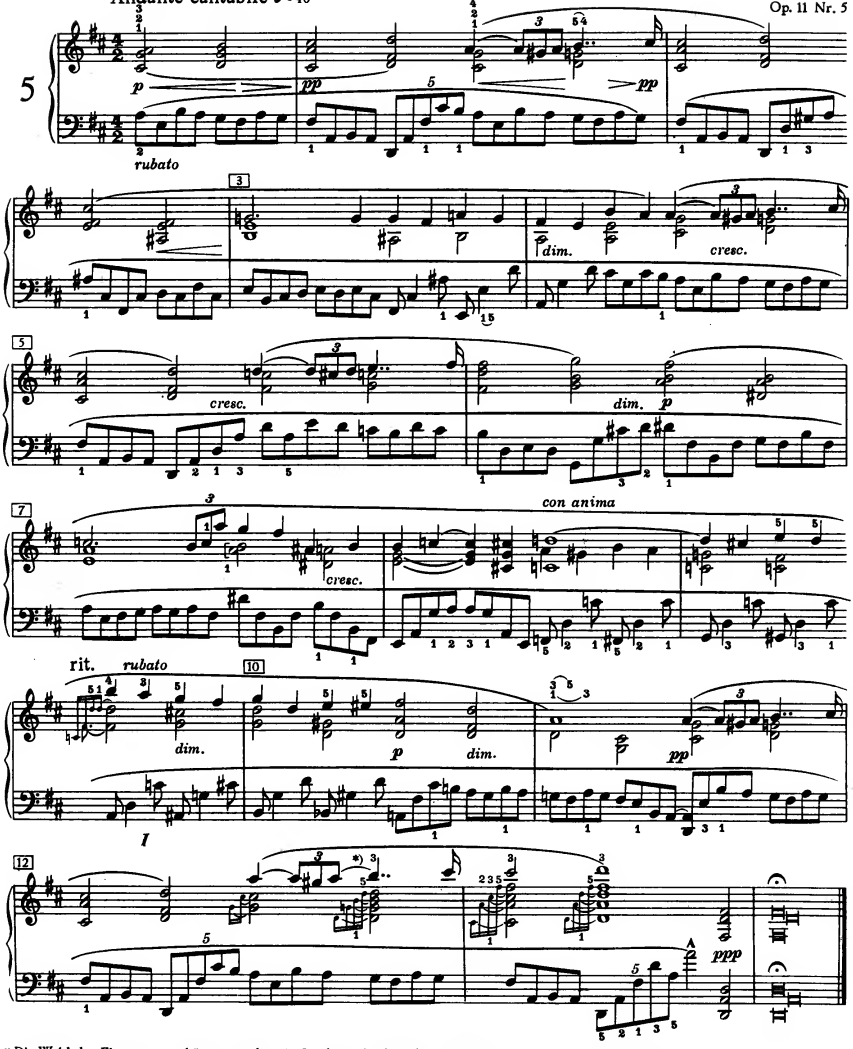
Op.11 Nr. 3




20
cresc.
24
28
accel.
32
accel.
36
accel.
p
40

Op. 11 Nr. 4

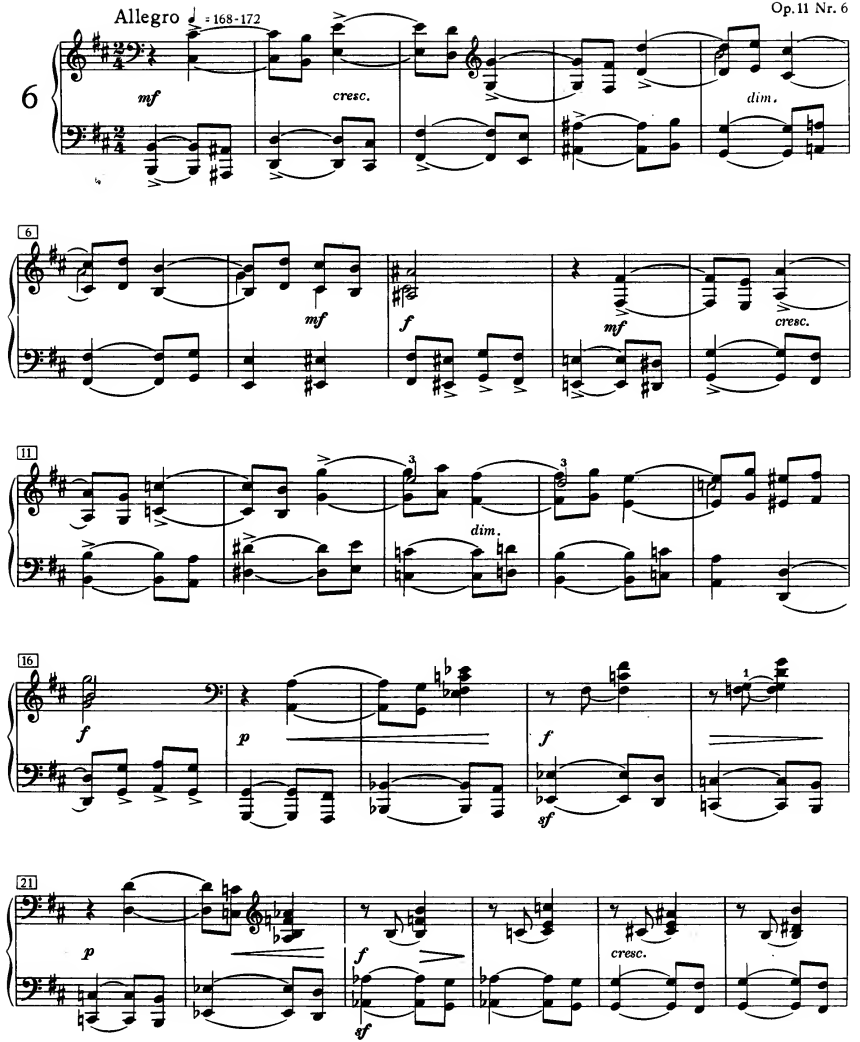




*) Die Wahl des Fingersatzes hängt von der Pedalisierung und der zeitlichen Einordnung der Arpeggien ab.

Le choix du doigté dépend de l'emploi de la pédale et de l'arrangement temporal d'arpèges.

The choice of the fingering depends on the use of the pedal and the temporal arrangement of the arpeggios.


Allegro ♩ = 168-172
6
mf
cresc.
dim.
6
mf
f
mf
cresc.
11
3
dim.
3
16
f
p
f
sf
1
21
p
f
cresc.
sf

27

33

ff

39

rit.

44

rit.

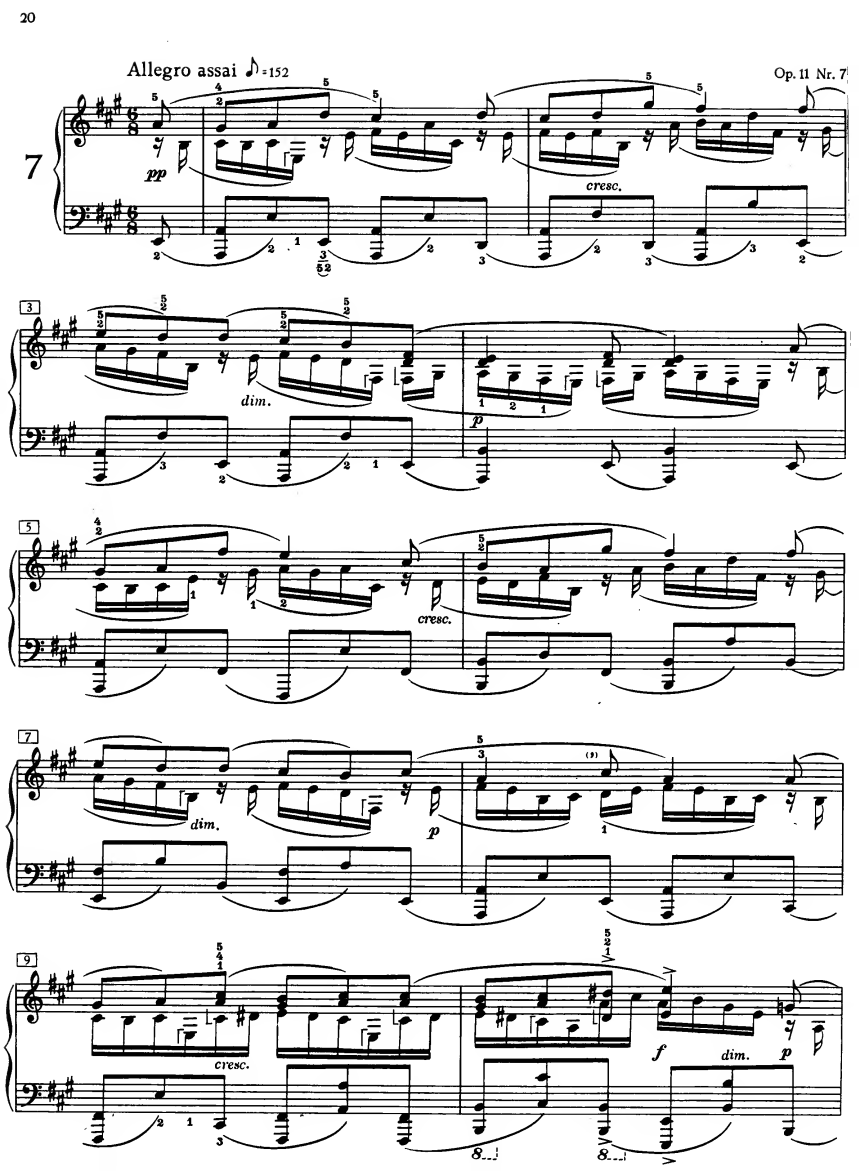
rit.

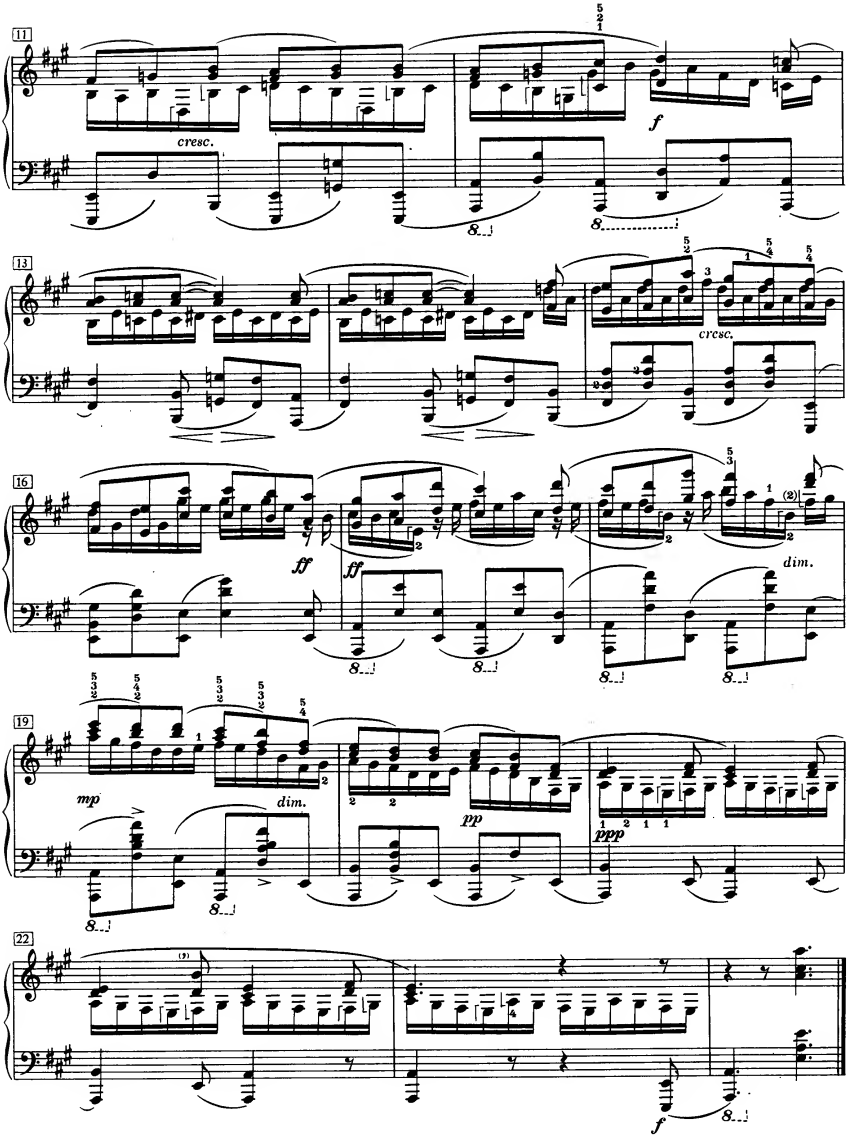
49

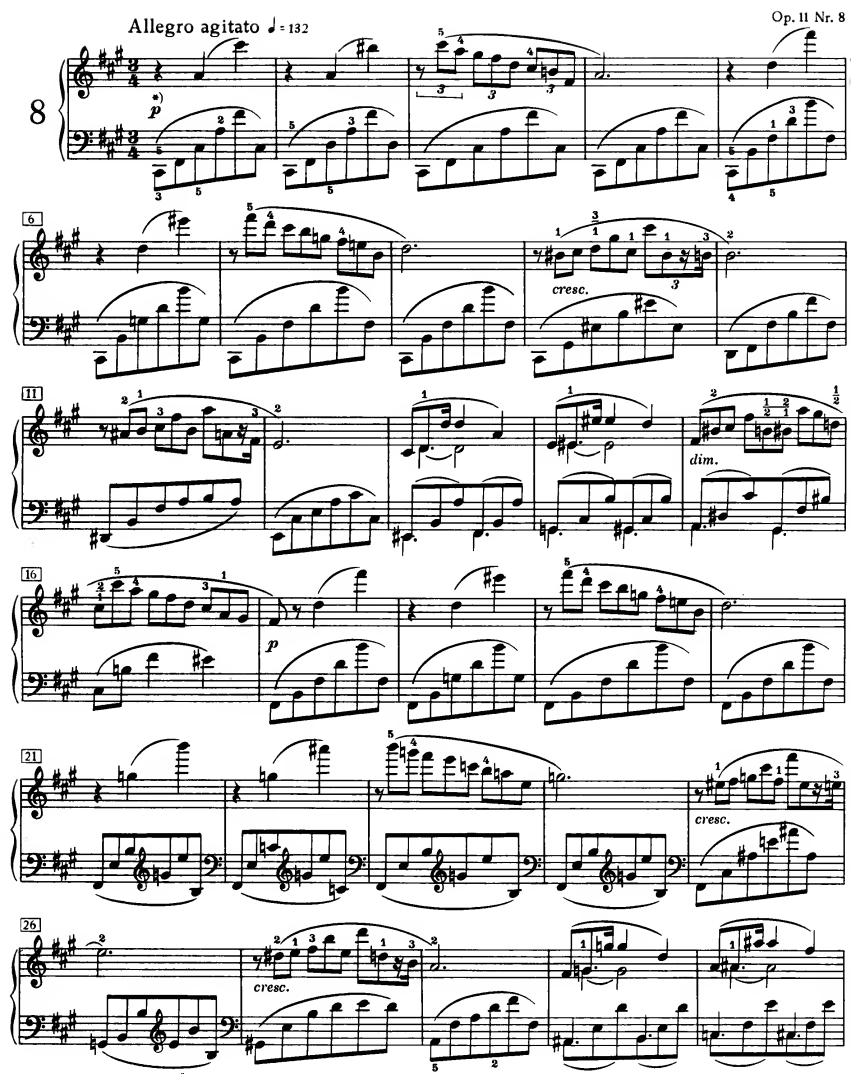
fff

*) *m.s.*

*) Herausgeber spielt:
L'éditeur joue:
Editor plays:


Allegro assai ♪=152
Op. 11 Nr. 7
7
pp
cresc.
3
dim.
p
5
cresc.
7
dim.
p
9
cresc.
f
dim.
p

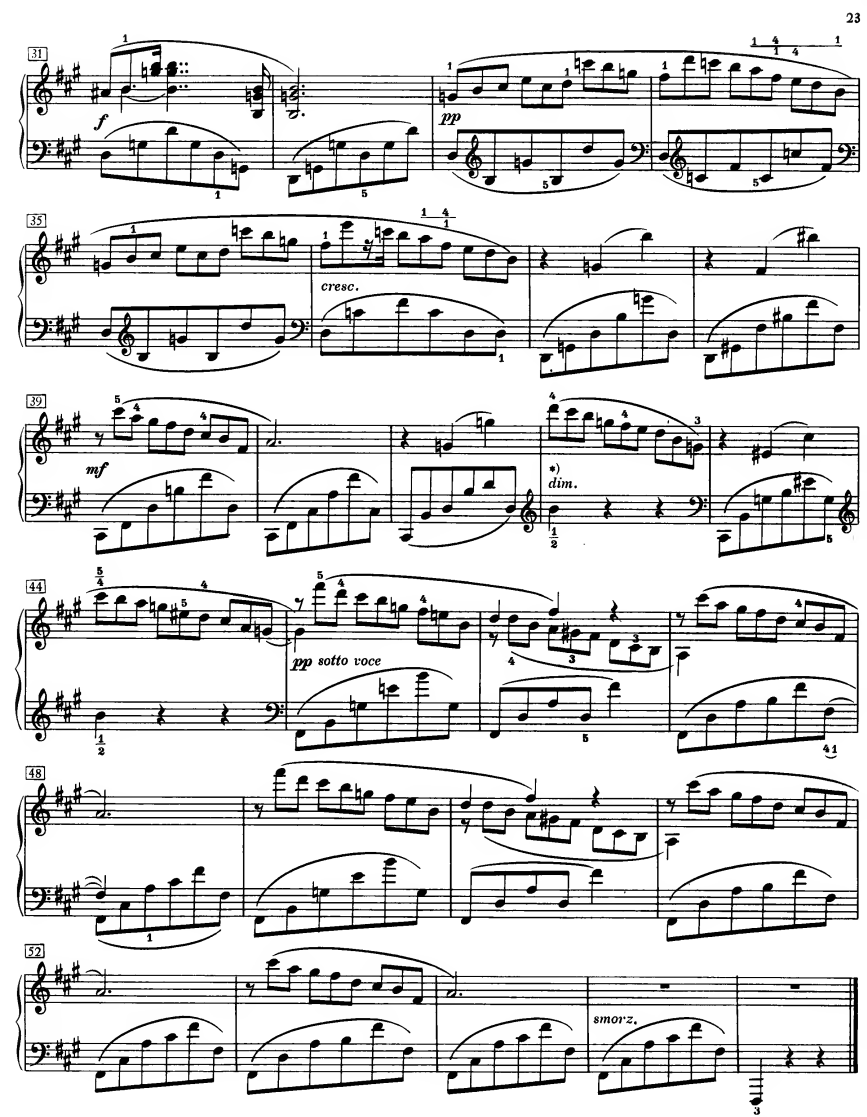

11
cresc.
f
13
cresc.
16
ff
ff
dim.
19
mp
dim.
pp
ppp
22
f



*) Das *p* fehlte ursprünglich im Autograph; der Komponist ließ es oft weg und begann *f*.

Le *p* manquait initialement dans l'autographe; le compositeur l'omit fréquemment et commença *f*.

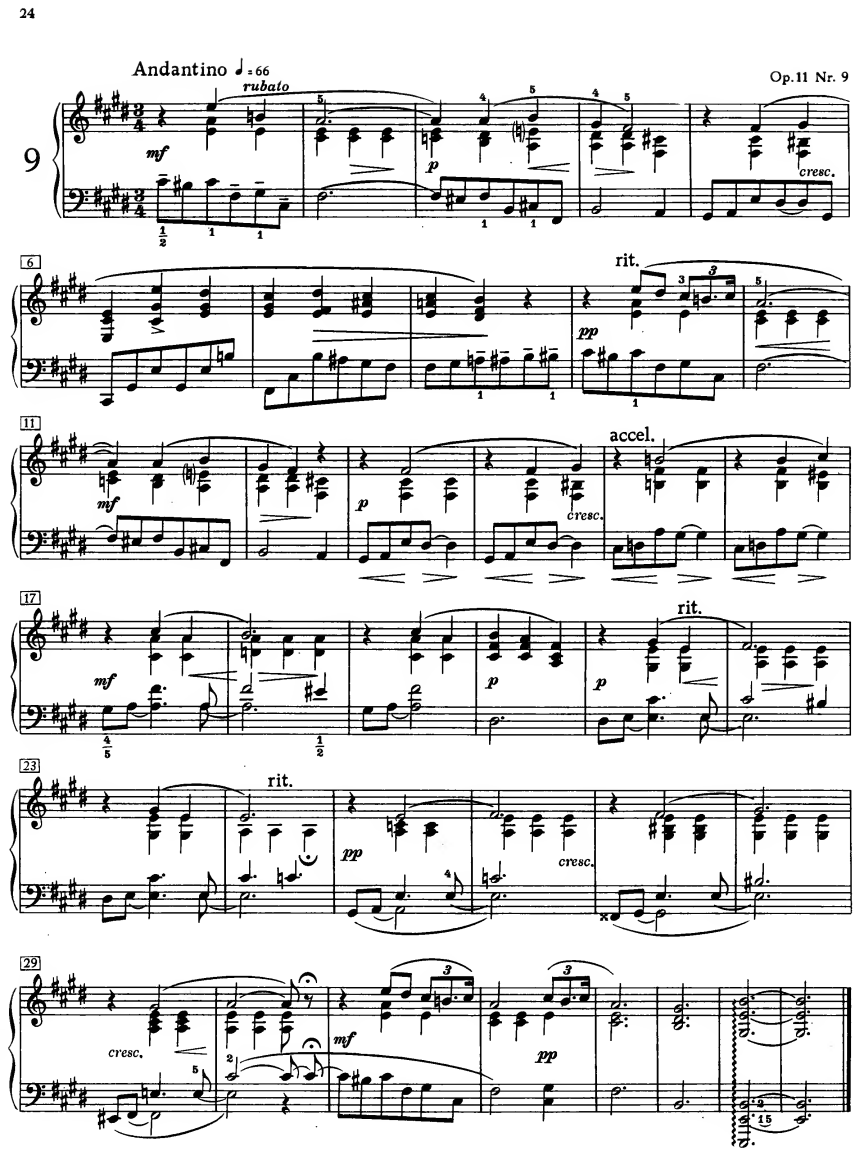
The *p* was missing originally in the autograph; the composer frequently omitted it and began with *f*.



*) Das *dim.* fehlt im Autograph; der Komponist überging es gewöhnlich und spielte T. 44 *sub. pp.*

Le *dim.* manque dans l'autographe; le compositeur s'en passa généralement et joua mesure 44 *sub. pp.*

The *dim.* is missing in the autograph; the composer generally omitted it and played bar 44 *sub. pp.*


Andantino ♩ = 66
rubato
Op. 11 Nr. 9
mf
p
cresc.
rit.
pp
accel.
cresc.
rit.
mf
p
rit.
pp
cresc.
cresc.
mf
pp

Andante ♩ = 96-100

rubato

Op. 11 Nr. 10

10

pp *mf* *pp*

5

pp *mf* *pp*

rit.

9

con anima

poco rit.

pp *f*

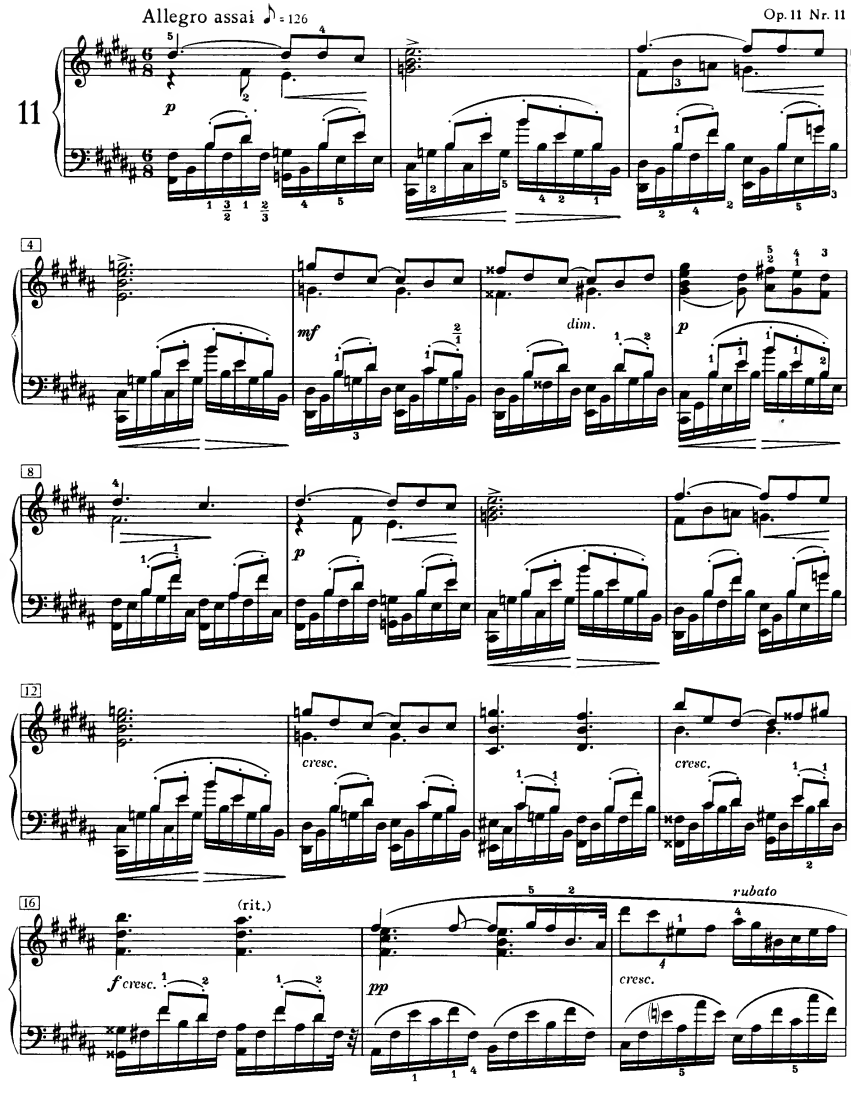
13

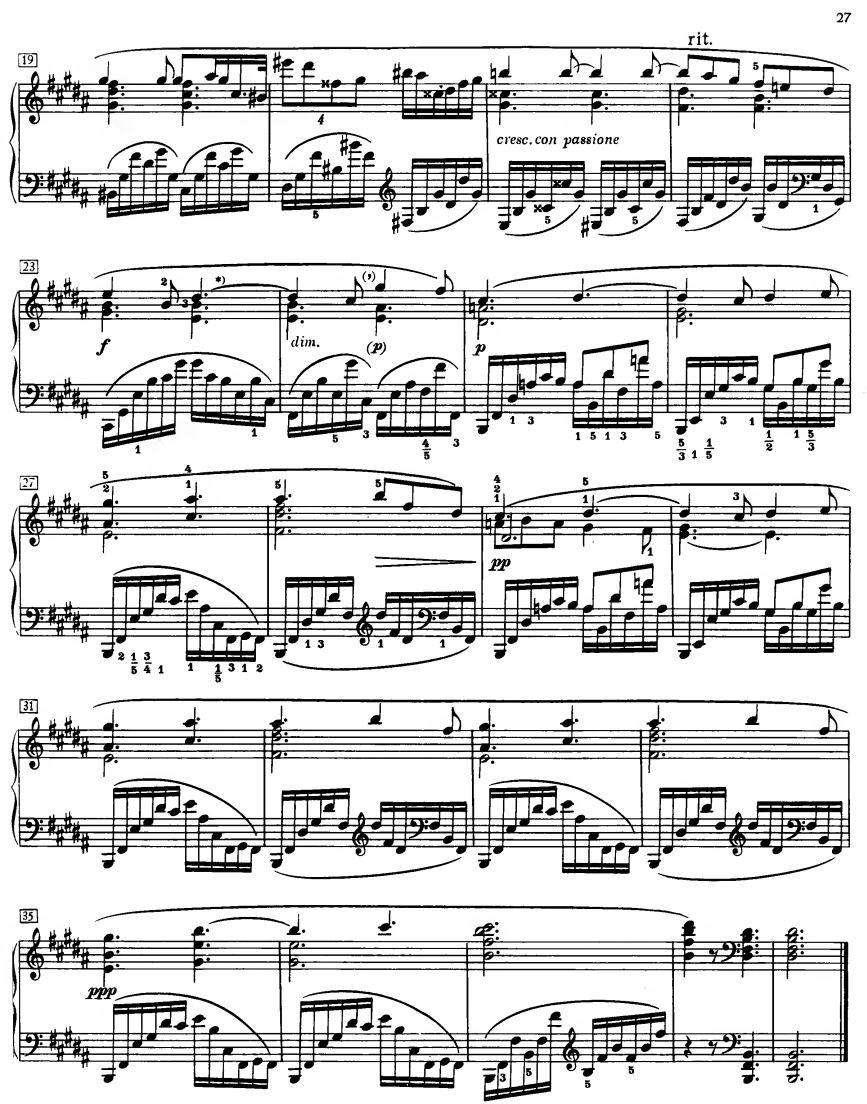
fff *sf* *sff*

17

rit.

sff *p* *sff* *p* *pp*

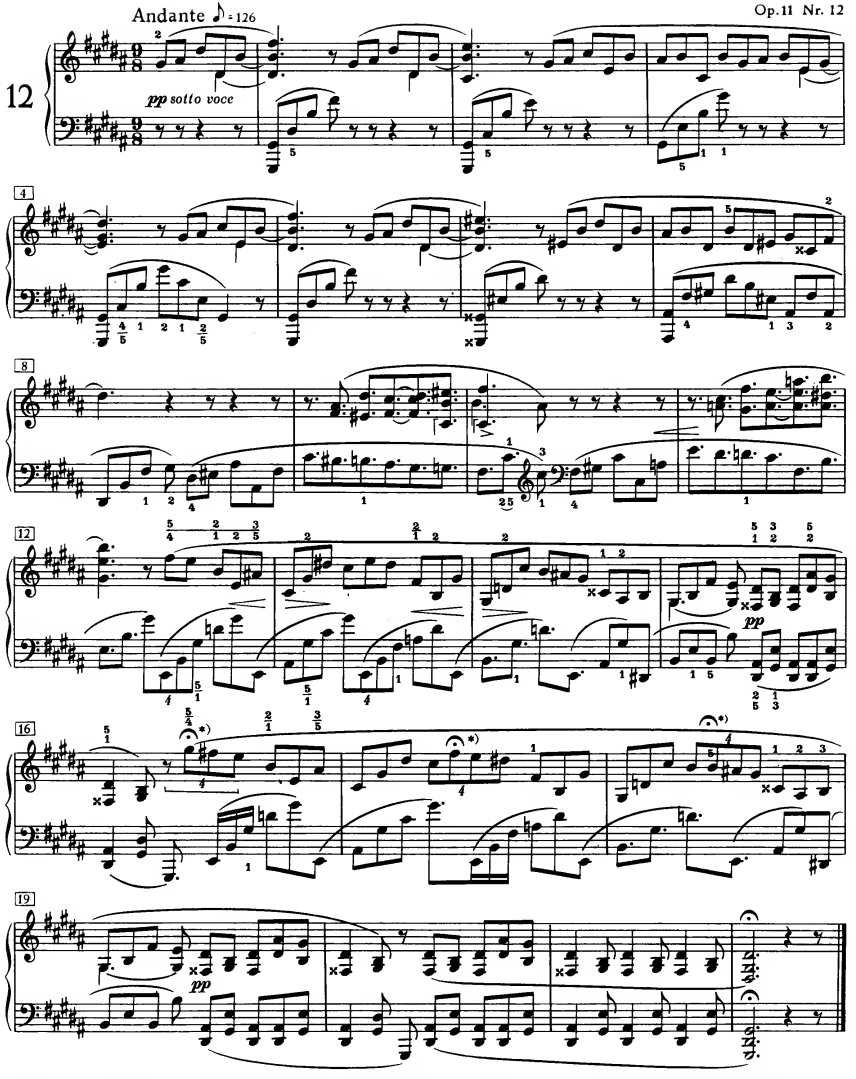

Allegro assai ♪ = 126
Op. 11 Nr. 11
11
p
4
mf
dim.
p
8
p
12
cresc.
cresc.
16
(rit.)
f cresc.
pp
rubato
cresc.



*) Im Autograph steht hier *rit.*, das zu einem Tempo ♪ = 100 ab T. 25 überleitet.

L'on trouve ici un *rit.* dans l'autographe qui forme transition à un mouvement de ♪ = 100 à partir de mesure 25.

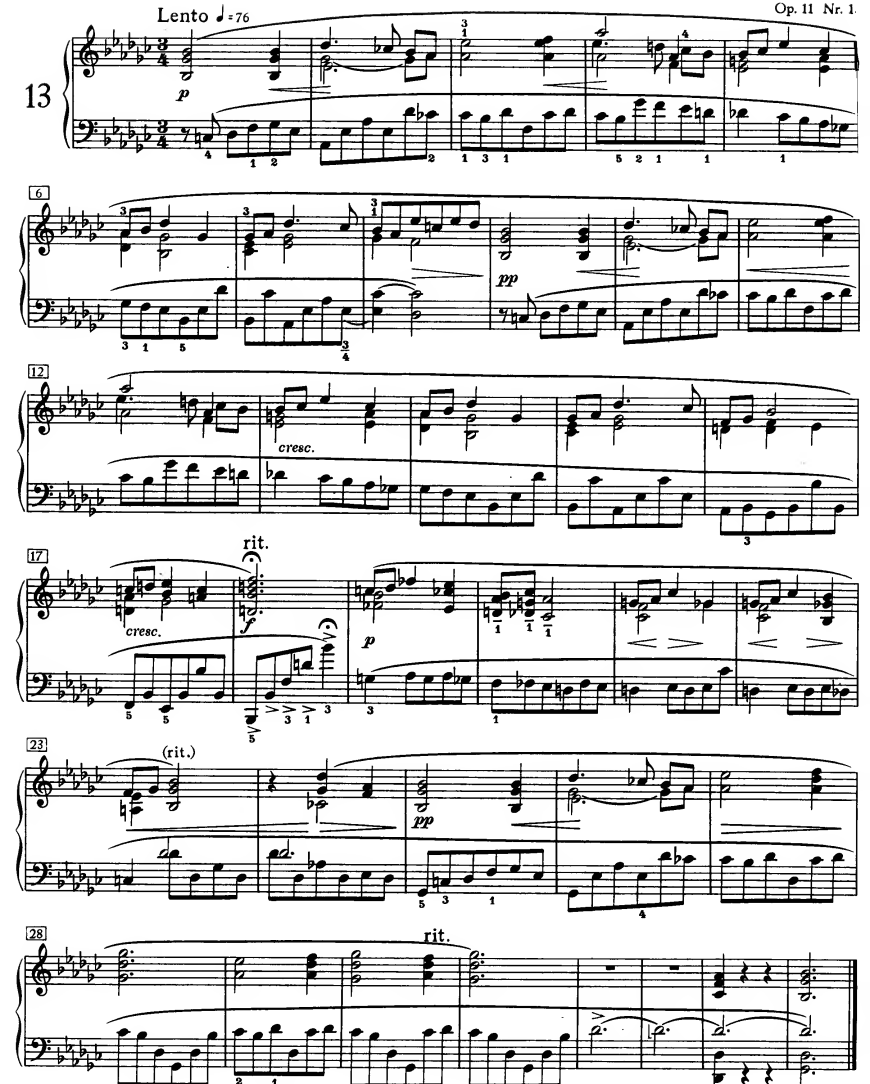
In the autograph stands here *rit.*, which is leading over to a tempo ♪ = 100 from bar 25.

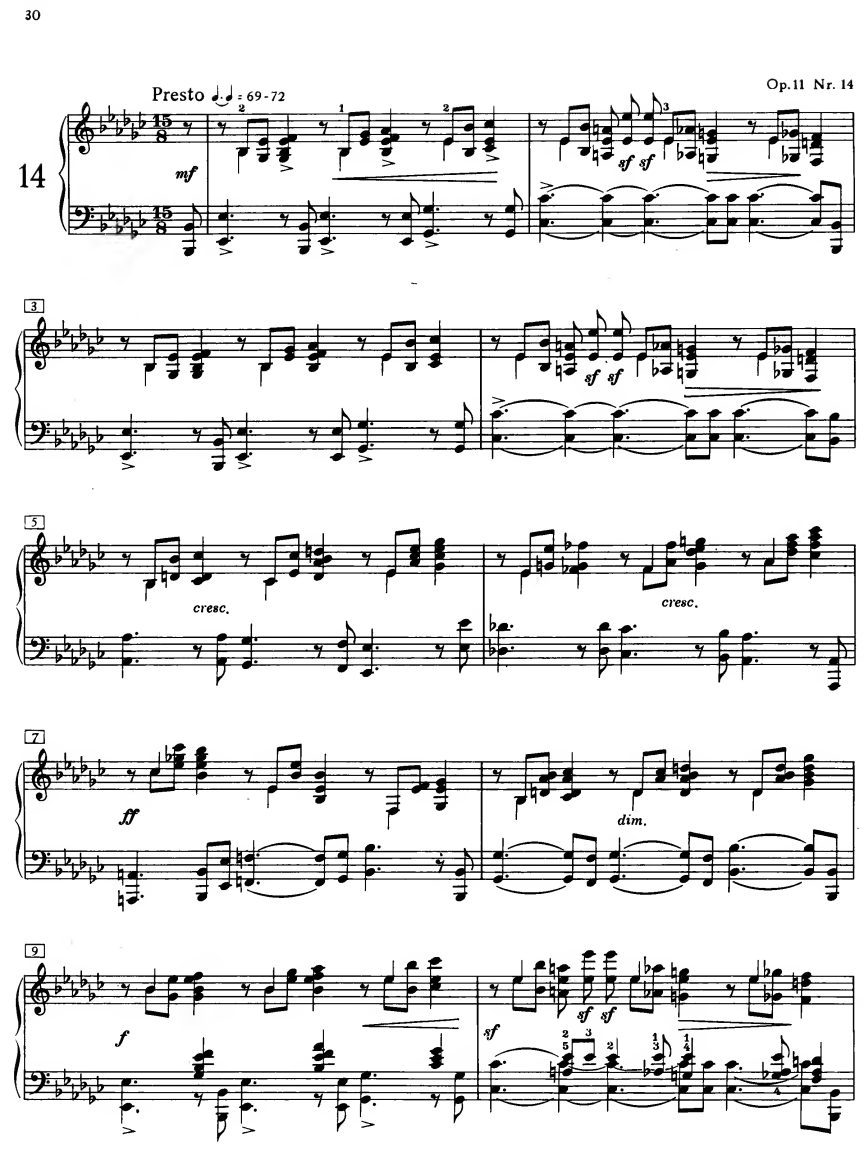


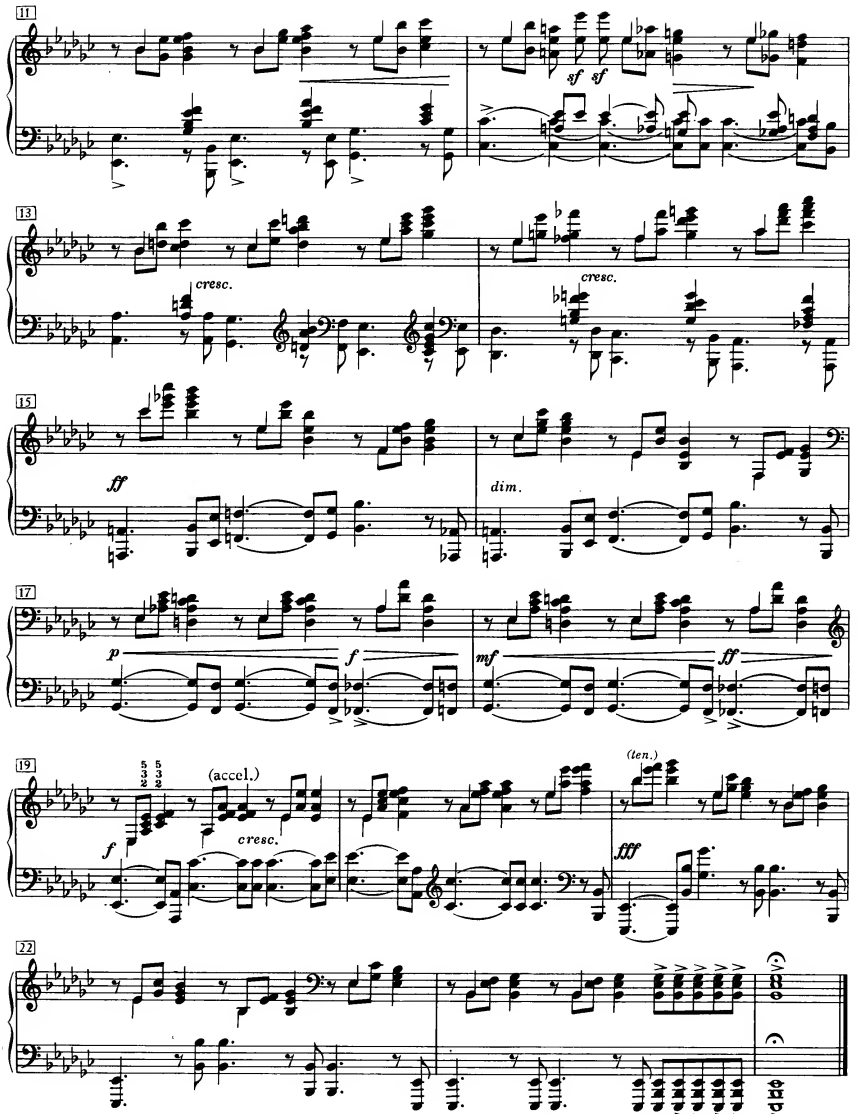
*) Die Fermaten brauchen nach Angabe des Komponisten nicht gleiche Länge zu haben.

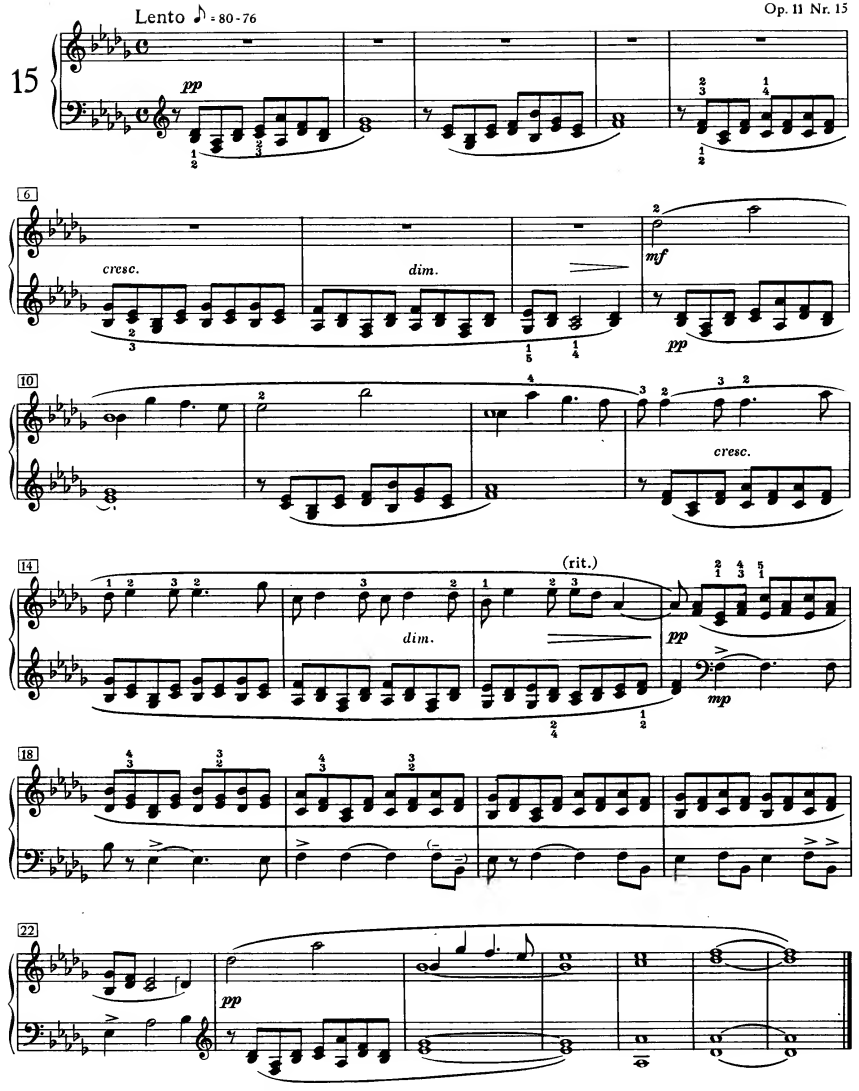
Selon le compositeur les points d'orgue ne doivent pas avoir les mêmes durées.

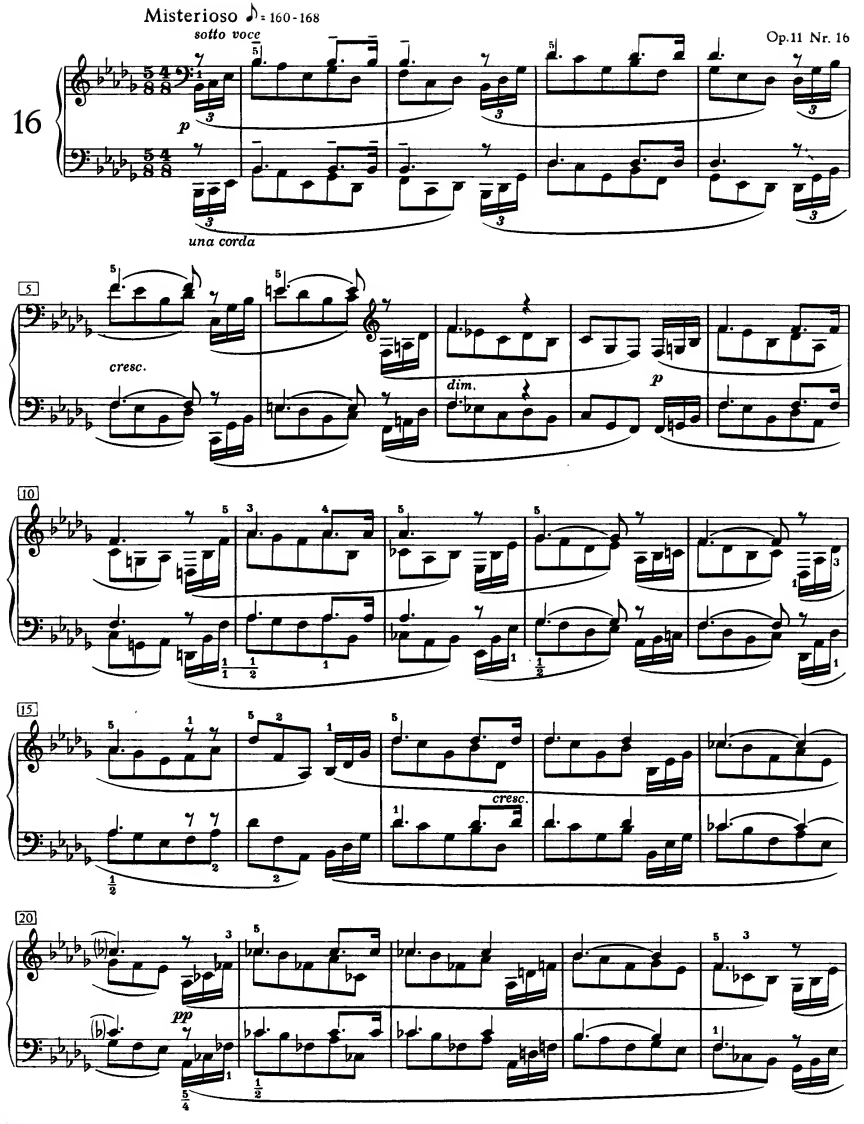
The pauses need, according to the composer's statement, not to be of the same lengths.

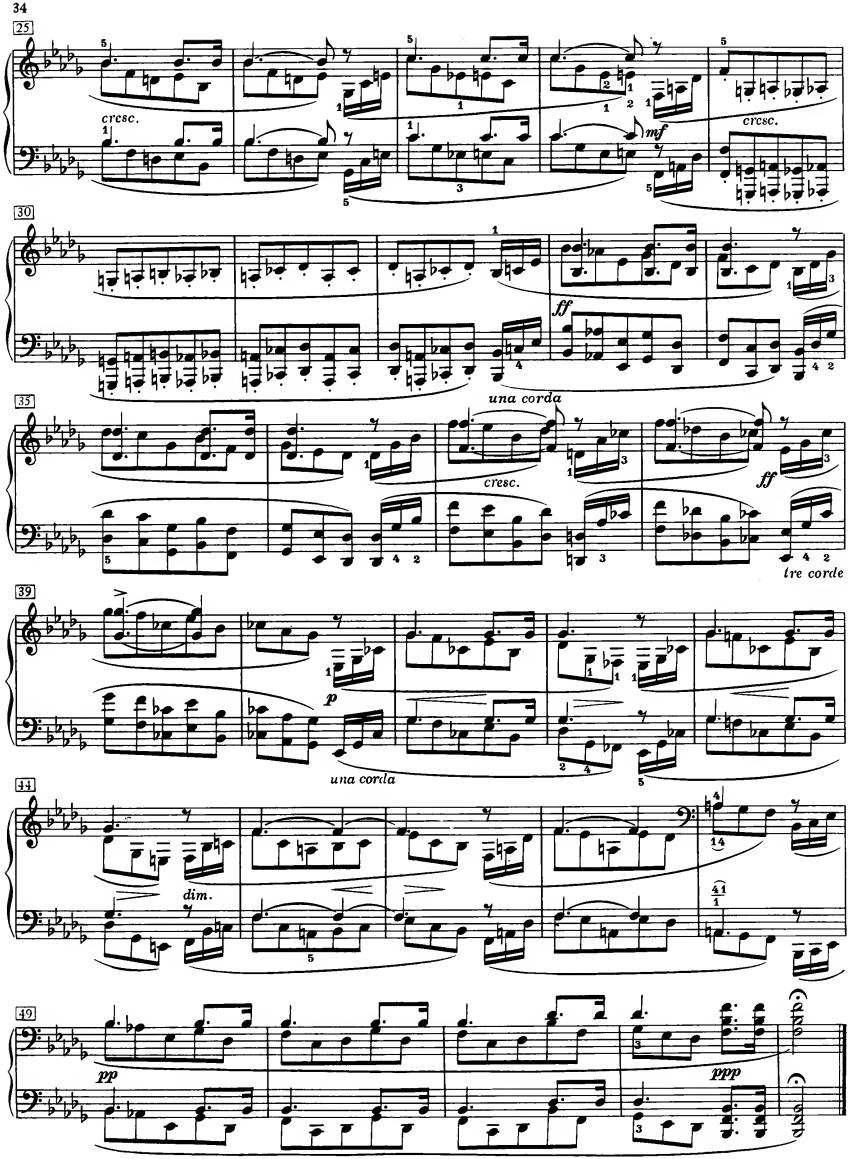

Lento ♩=76
13
p
6
pp
12
cresc.
17
cresc.
rit.
f
p
23
(rit.)
pp
28
rit.

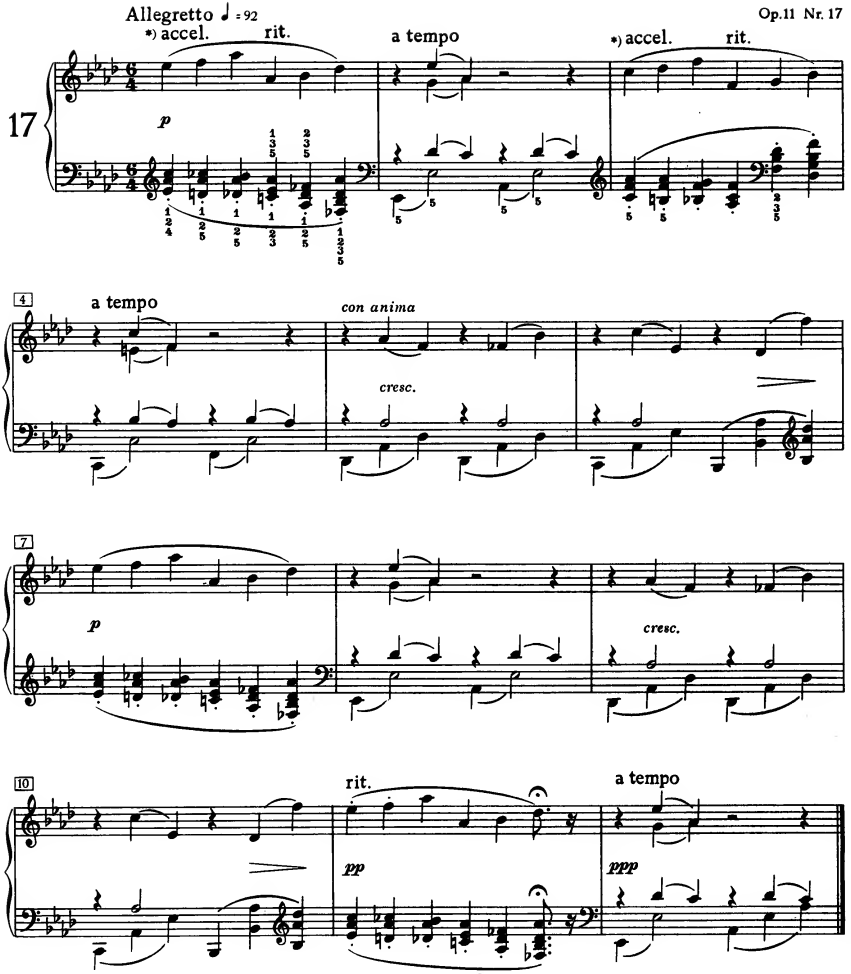

Presto ♩. = 69-72
Op. 11 Nr. 14
14
mf
sf sf
3
sf sf
5
cresc.
cresc.
7
ff
dim.
9
f
sf sf
sf


11
sf sf
13
cresc.
cresc.
15
ff
dim.
17
p
f
mf
ff
19
(accel.)
cresc.
f
(len.)
fff
22


Lento ♪ = 80-76
15
pp
6
cresc.
dim.
mf
pp
10
cresc.
14
(rit.)
dim.
pp
mp
18
22
pp


Misterioso ♪ = 160-168
sotto voce
Op.11 Nr. 16
16
p
una corda
5
cresc.
dim.
p
10
15
cresc.
20
pp

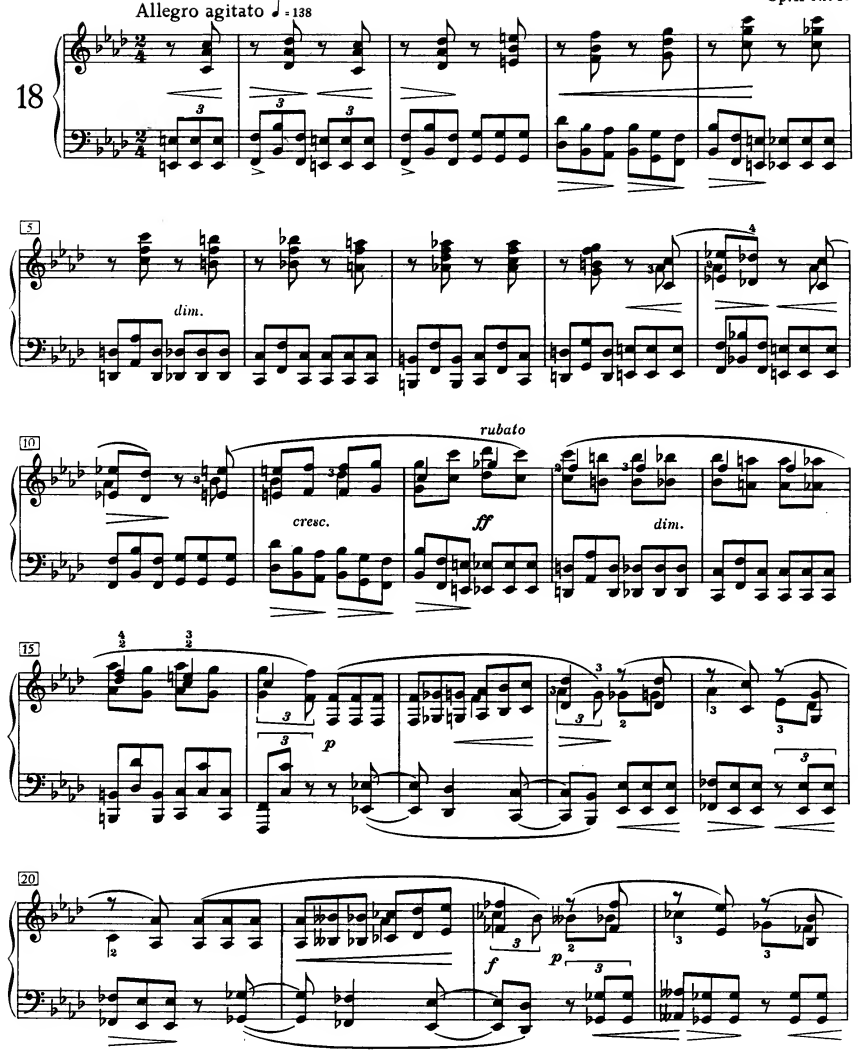

25
cresc.
mf
cresc.
30
ff
una corda
35
cresc.
ff
tre corde
39
p
una corda
44
dim.
49
pp
ppp

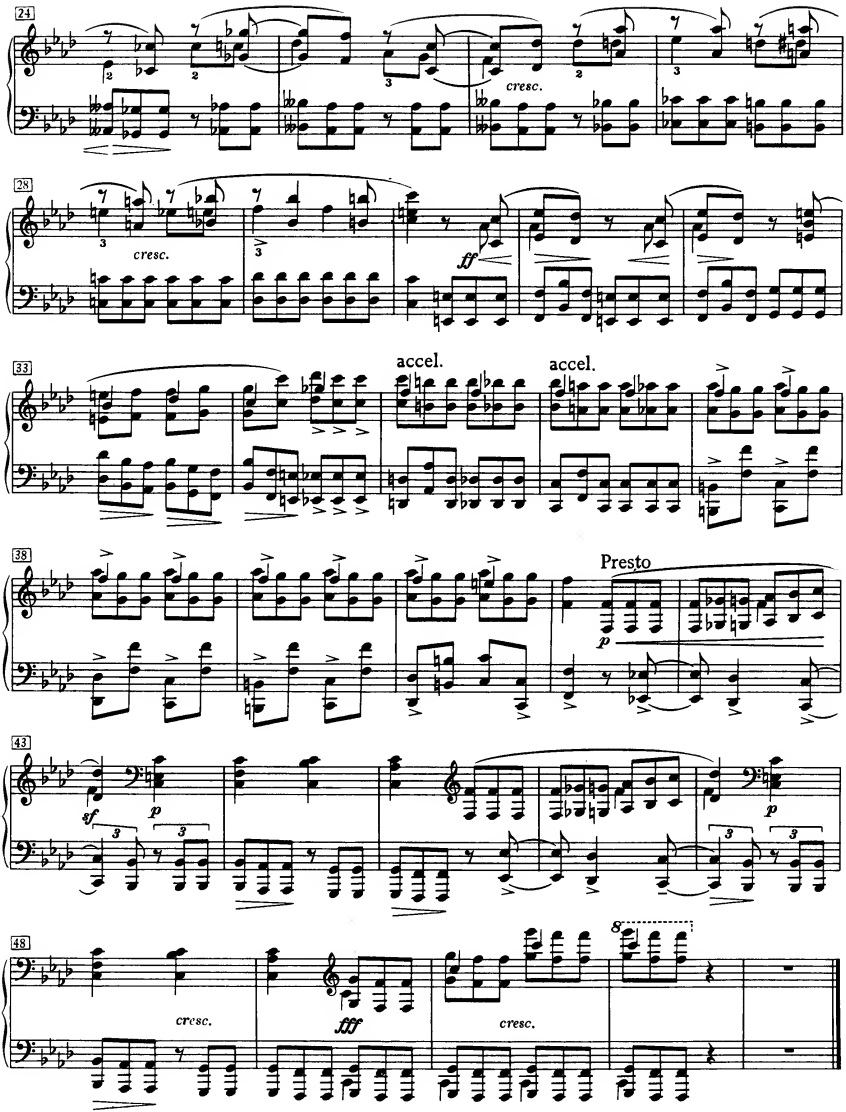


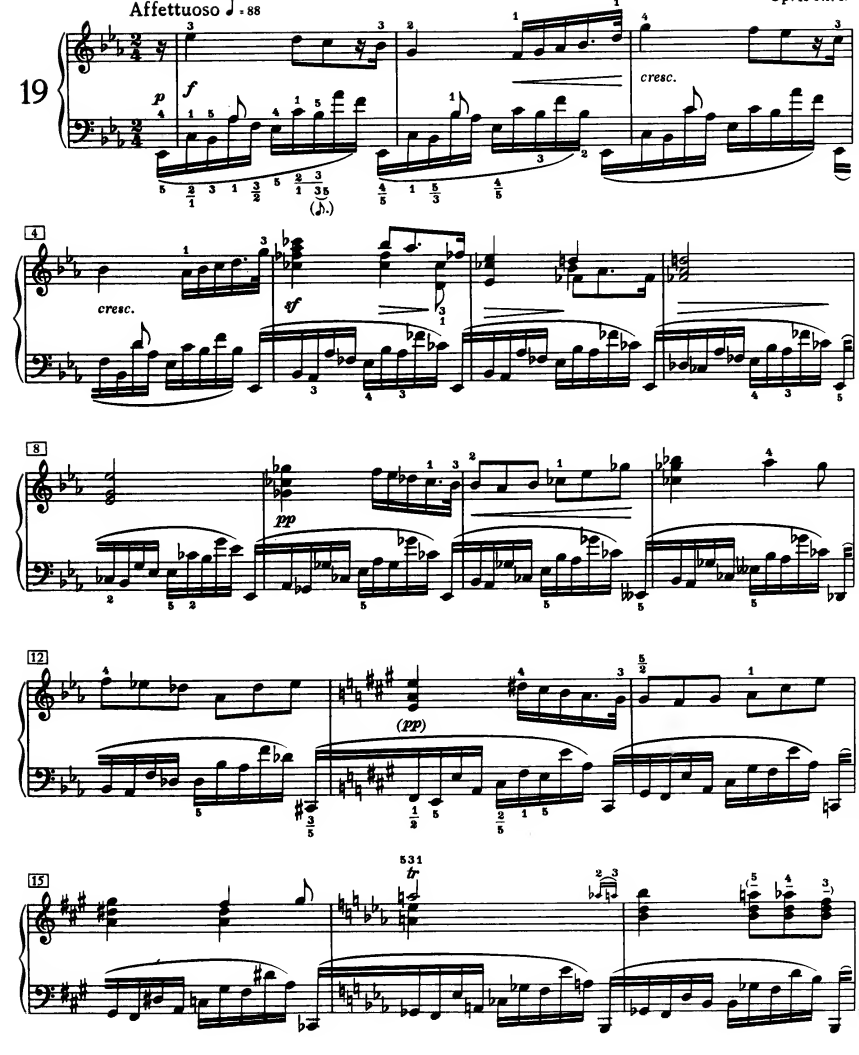
*) Im Autograph fehlt *accel.*; der Komponist begann es etwas später und ging sofort zu *rit.* über.

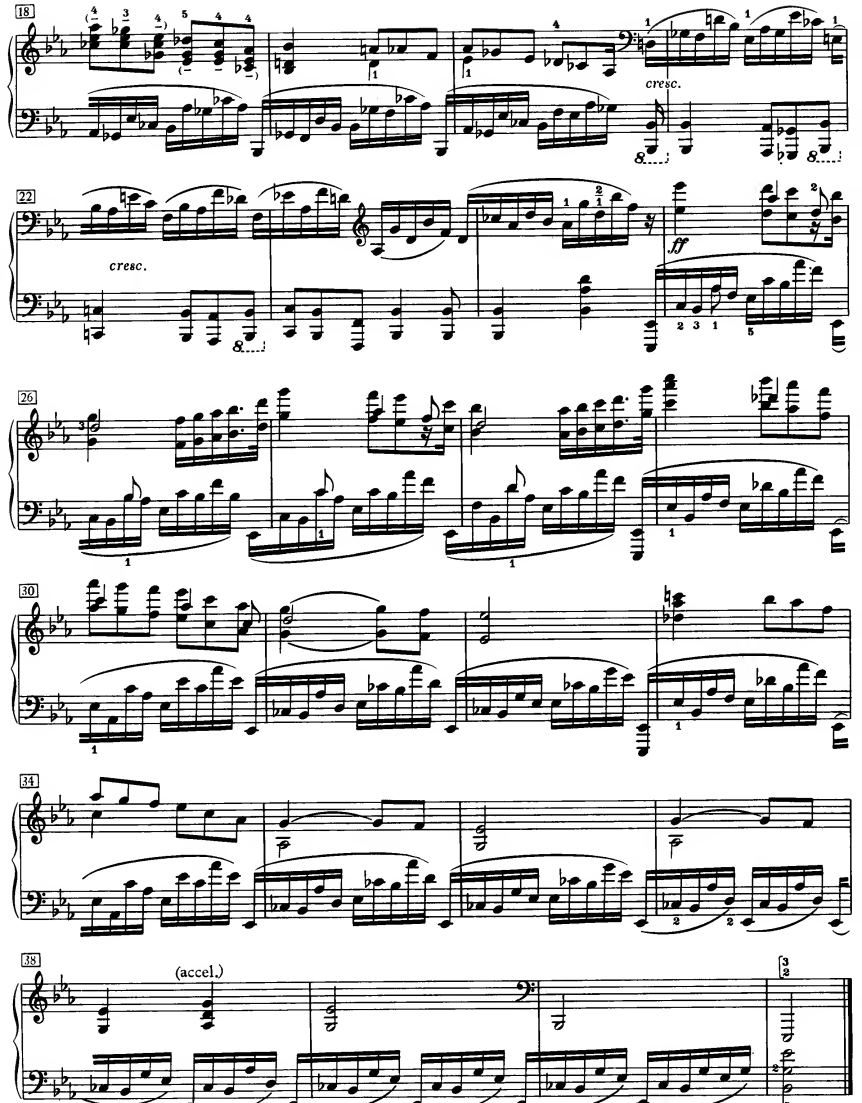
Dans l'autographe il manque *accel.*; le compositeur commença l'*accel.* un peu plus tard et passa immédiatement au *rit.*

In the autograph the *accel.* is missing; the composer began it a little later on, passing immediately over to *rit.*


Allegro agitato ♩ = 138
18
dim.
rubato
cresc.
ff
dim.
p
f
p


24
cresc.
28
cresc.
ff
33
accel.
accel.
38
Presto
p
43
sf
p
p
48
cresc.
fff
cresc.
8

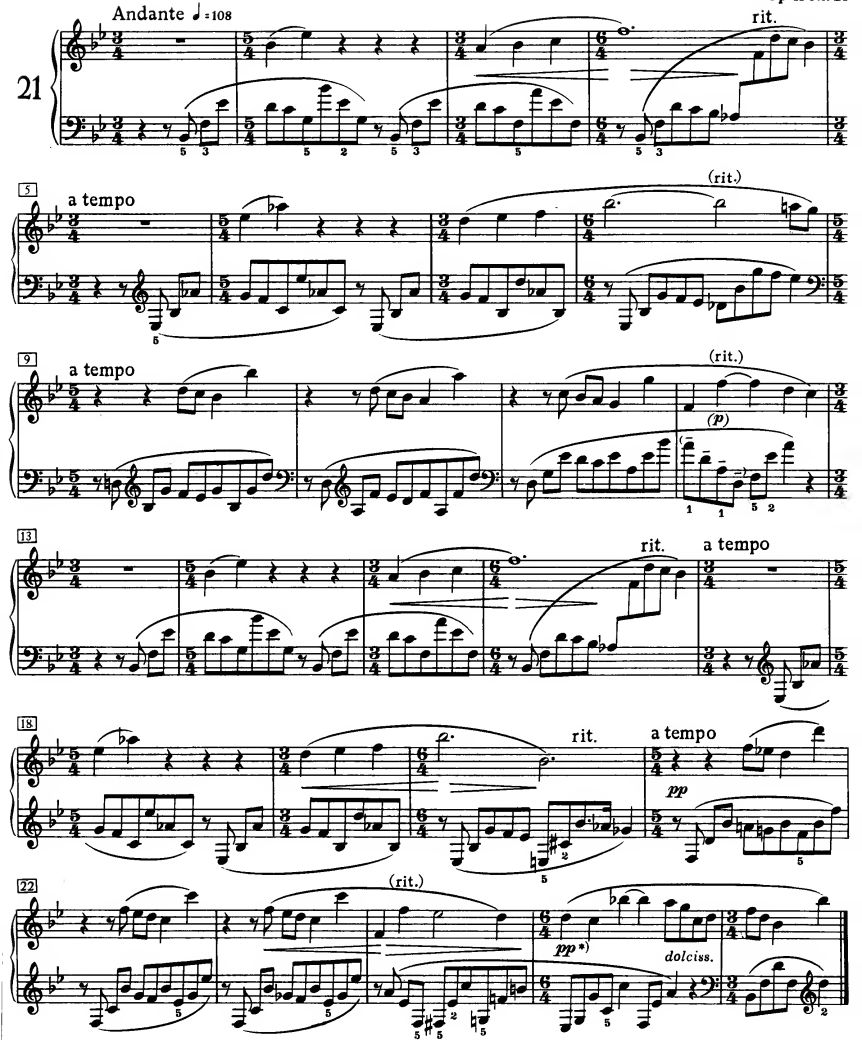

Affettuoso ♩. = 88
19
p
f
cresc.
4
cresc.
sf
8
pp
12
(pp)
15
tr


18
cresc.
22
cresc.
ff
26
30
34
38
(accel.)

*) In der für den Komponisten typischen Spielweise lautete die Ausführung dieser Triole etwa:

Dans le jeu typique du compositeur, l'exécution est à peu près la suivante:

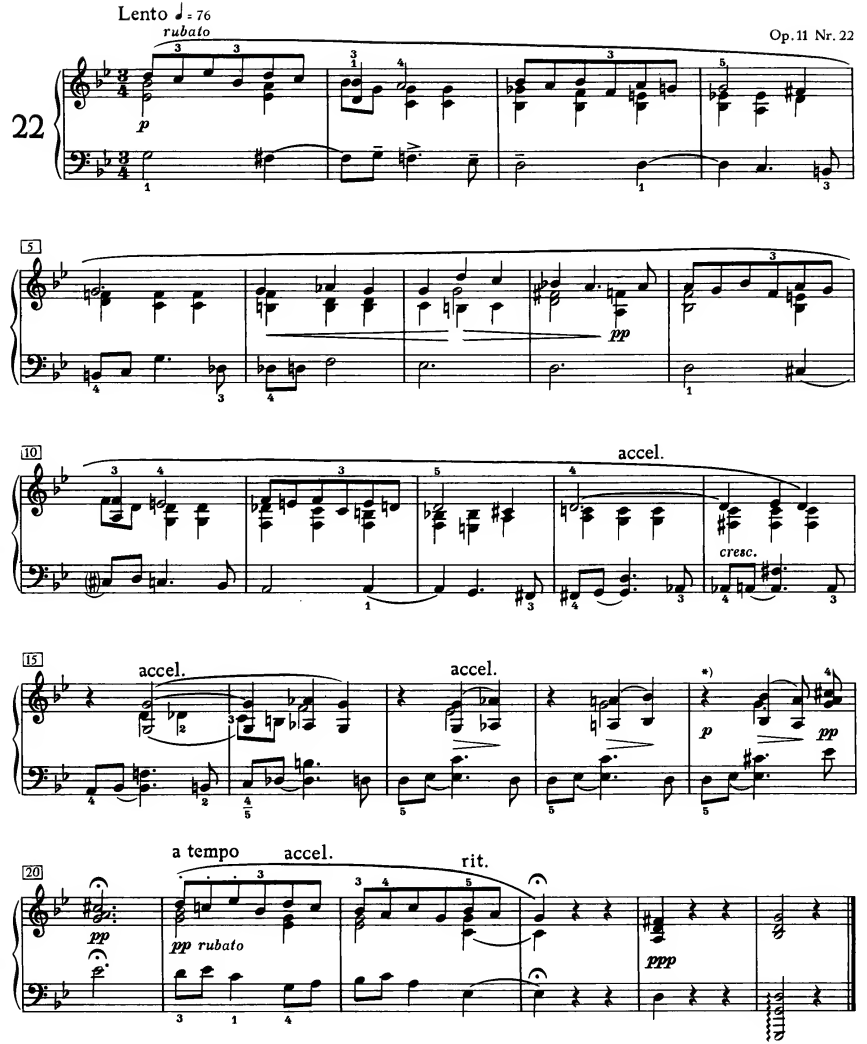
In the manner of playing, typical for the composer, the execution ran about:



*) Der Komponist begann das *pp* erst beim 3. Viertel.

Le compositeur commença le *pp* seulement sur la 3ème noire.

The composer began the *pp* only at the 3rd crotchet.



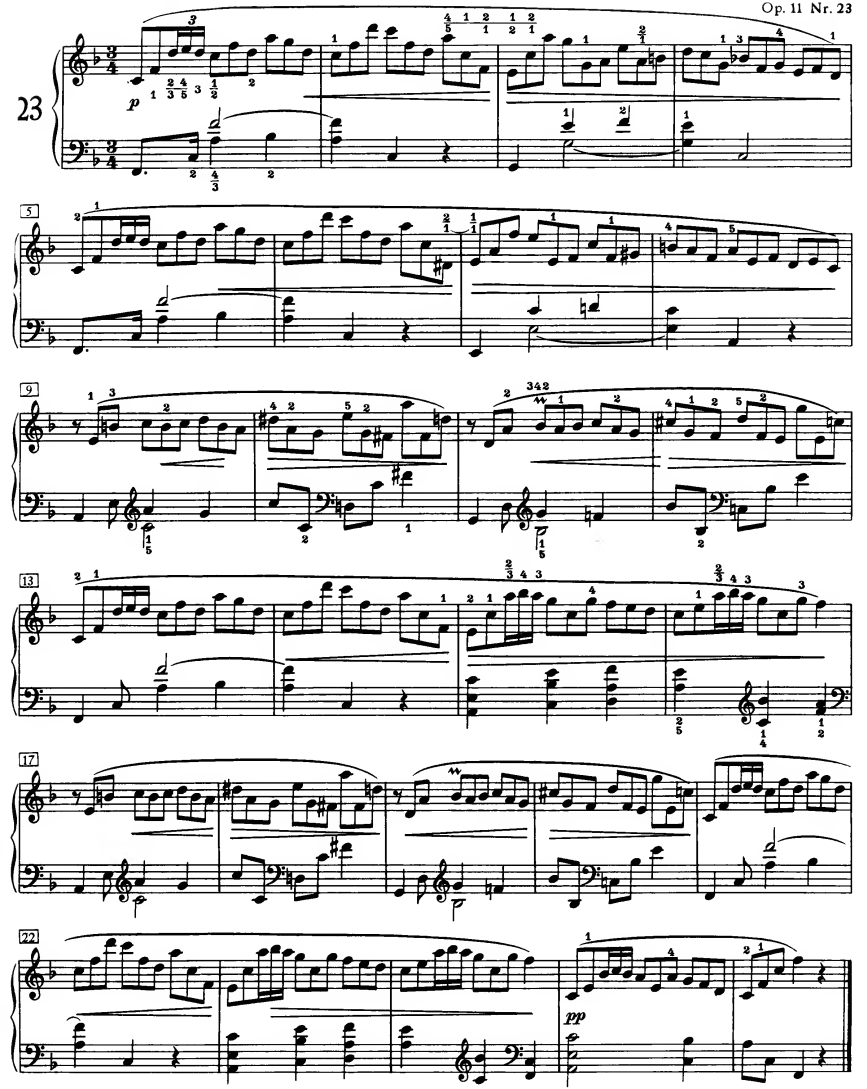
*) Der Komponist hielt es für möglich, statt *p* und *pp* den letzten Akkord *f* zu spielen, so daß T. 20 *(pp)* „wie ein Nachhall" klingt.

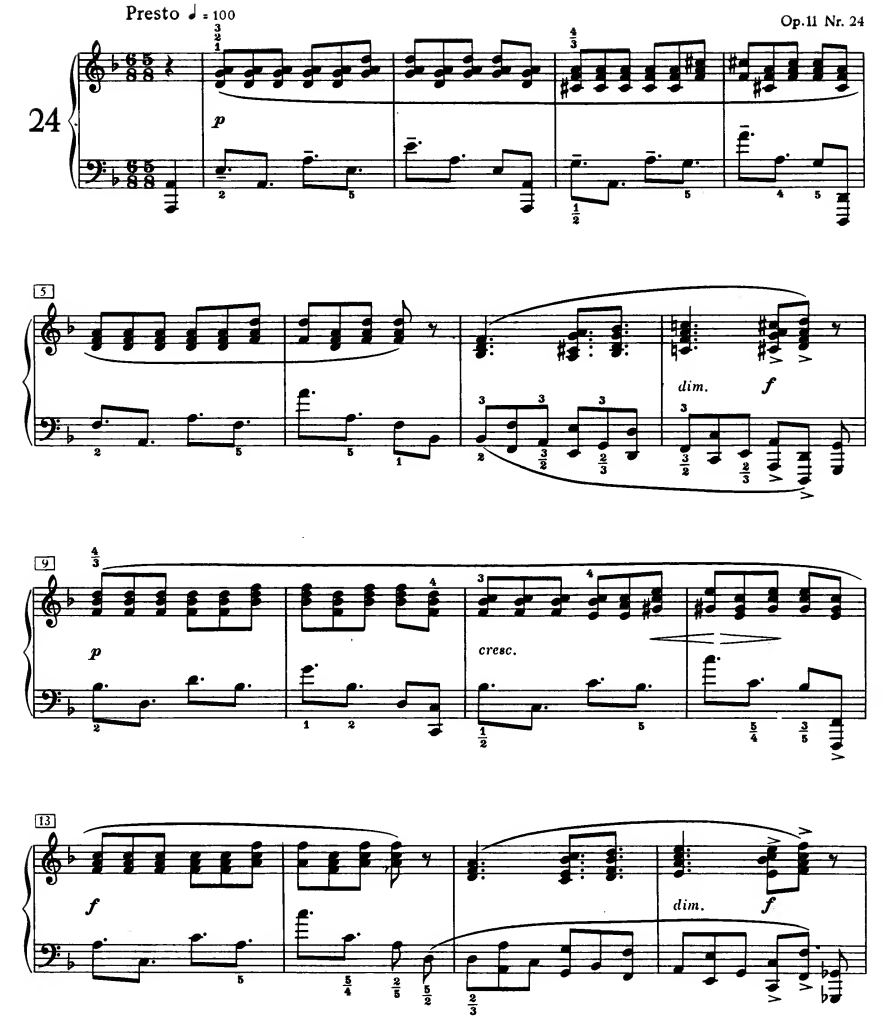
Le compositeur crut possible de jouer en *f* le dernier accord, au lieu de *p* et *pp*, si bien que la mesure 20 sonne „comme un retentissement".

The composer thought it possible to play the last chord *f*, instead of *p* and *pp*, so that bar 20 sounds „like a reverberation".

Vivo ♩ = 152

Op. 11 Nr. 23



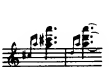

Presto ♩ = 100
Op.11 Nr. 24
24
p
5
dim.
f
9
p
cresc.
13
f
dim.
f

17

21

25

29

33

*) Herausgeber spielt:
L'éditeur joue:
Editor plays: